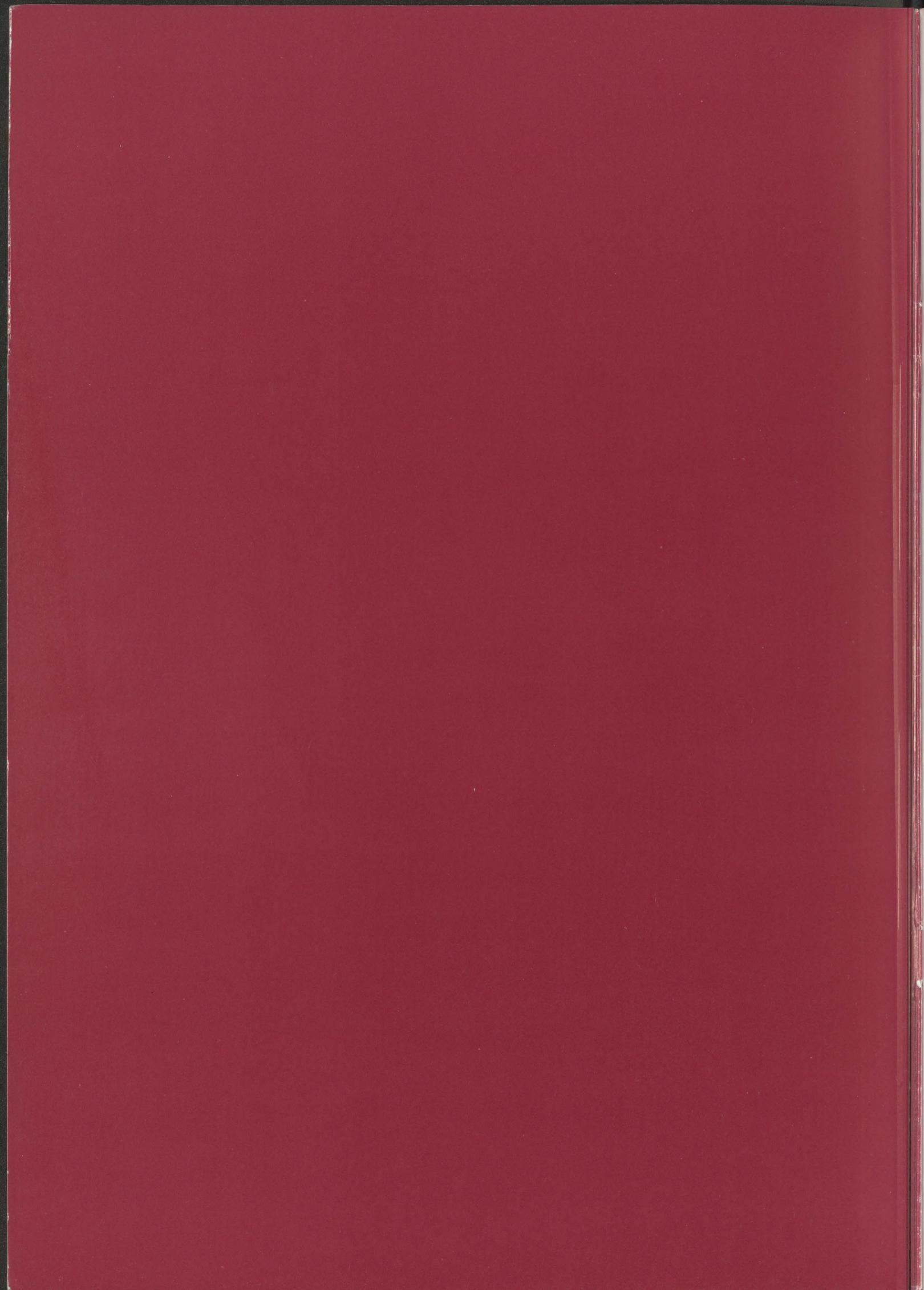




Royal  
Academy  
of  
Music

# Prospectus for entry in 1991







Royal  
Academy  
of  
Music



*Her Royal Highness The Princess of Wales  
President of the Royal Academy of Music*



**Royal  
Academy  
of  
Music**

**Marylebone Road, London NW1 5HT**  
**Telephone 071-935 5461**  
**Fax 071-487 3342**

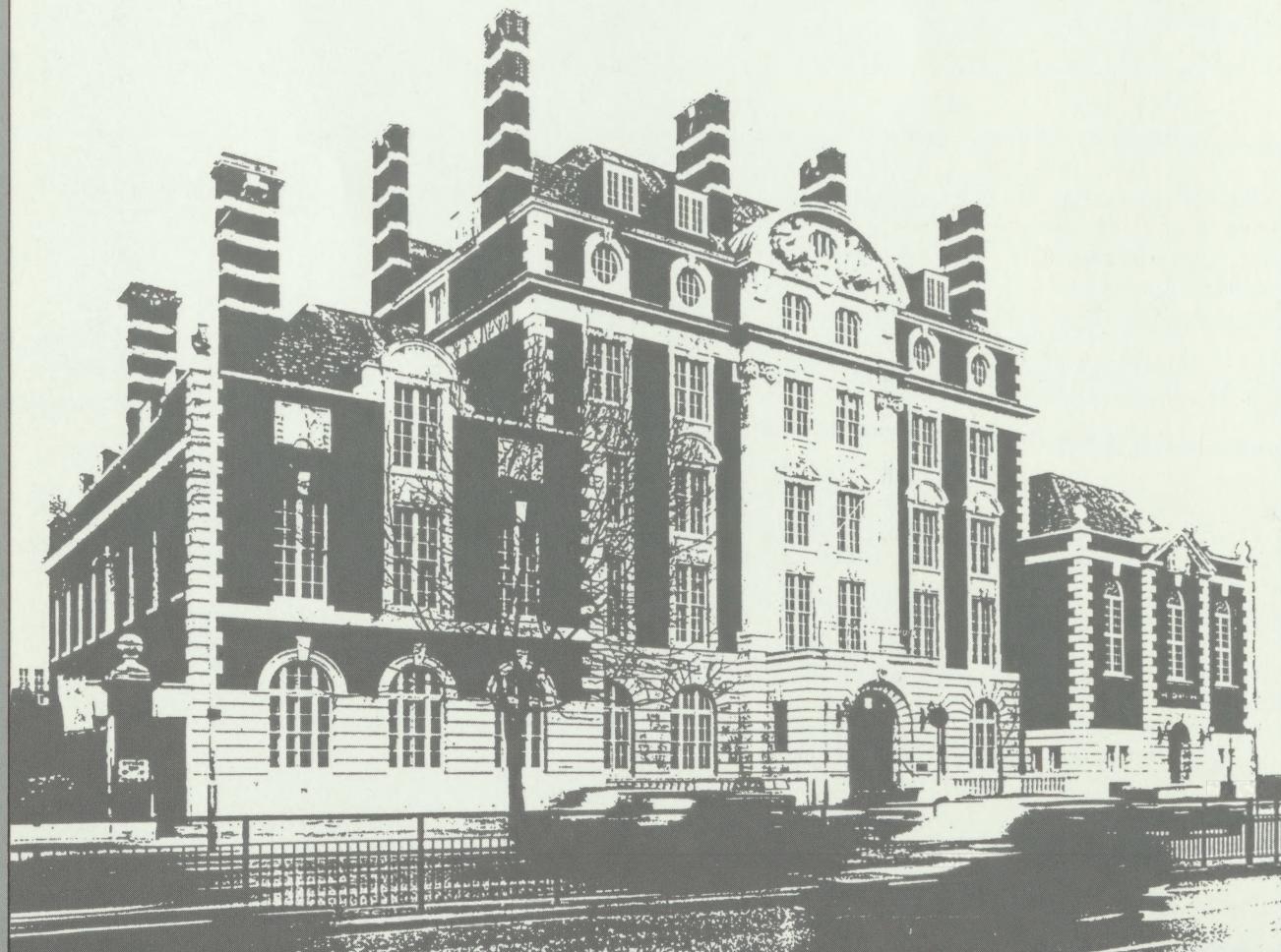
Instituted 1822: Incorporated by Royal Charter 1830

**Patrons**

Her Majesty The Queen  
Her Majesty Queen Elizabeth The Queen Mother

**President**

HRH The Princess of Wales



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**Principal**

Sir David Lumsden MA, D Phil, Mus B, Hon D Litt,  
Hon RAM, FRCM, FRSA, Hon FLCM, FRNCM, FRSAMD,  
Hon FTCL, Hon GSM, Hon FRCO, FRSCM

**Warden**

Peter James Ph D, B Mus, Hon RAM, Hon RCM, FBSM

**Deputy Warden**

Jasper Thorogood GRSM, ARAM

**Administrator**

John Bliss JP, FCA, FBIM, Hon FRAM, Hon RCM

**Deputy Administrator**

James Mirabal BA, ACMA

**Director of Development**

Peter Shellard BA

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**Dean**

Christopher Regan B Mus, FRAM, FRCO, Hon RCM

**Performers' Course Tutor**

David Robinson B Mus, FRAM, FRCO, Hon RCM

**GRSM and M Mus Course Tutor**

Timothy Baxter B Mus, FRAM

**B Mus Course Tutor**

Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

**Advanced Course Tutor**

John Streets FRAM

**Chair of Performance Studies**

Appointment pending

**Heads of Studies**

Kenneth Bowen MA, B Mus, Hon RAM, FRSA (*Vocal*)

Christopher Elton FRAM (*Keyboard*)

Paul Patterson FRAM, FRSA (*Composition and Contemporary Music*)

John White FRAM (*Instrumental*)

**Director of the Junior Academy**

Jonathan Willcocks MA

**Admissions Officer**

Philip White ARAM

**Projects Manager**

Frances Campbell BA

**Librarian**

Joan Slater ALA

**Management Accountant**

Roy Clifford AFA

**Domestic Bursar**

Peter Smith GRSM, LRAM

**General Office Manager**

Peggy van Luyn

**Steward**

Michael Gray

**Counsellor**

Bridget Campbell Hon ARAM

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**Academic Year 1991-92:**

this will run from September 1991 to June/July 1992

*Every effort has been made to ensure the accuracy of the information in this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.*

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**MAP** (*inside back cover*)





*Sir David Lumsden, twelfth Principal of the Royal Academy of Music*

## A message from the Principal, Sir David Lumsden

Our mission is to train and educate performing musicians for all branches of the music profession, known and yet to come, at an international level.

The Academy's Royal Charter, dating from 1830, requires us 'to promote the Cultivation of the Science of Music and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring knowledge thereof'.

We interpret this today as seeking to develop fully the artistic and musical potential of all our students by pursuing excellence in all its forms so that our young musicians may become leaders in the music profession at whatever level their talents and opportunities afford. We aim to develop their imagination and initiative in discovering and exploiting new professional outlets, especially in promoting the music of our own time. Above all we seek to ensure that our work is always acceptable at the highest international level: the Art and Science of Music requires and accepts no less.

The Royal Academy of Music, founded in 1822, is Britain's senior conservatoire and one of the oldest institutions for advanced musical education and training in the world. Founded under the direct patronage of King George IV, who granted a Royal Charter, the Academy has enjoyed royal patronage ever since: our President is Her Royal Highness, The Princess of Wales.

Many famous musicians – singers, players, conductors, composers, teachers – have studied at the Academy. Some have returned as teachers to stimulate new generations of young musicians; others have settled all over Britain and abroad to become leaders in their own communities and in all branches of the musical profession. The standards and the camaraderie of the Academy provide a

network of support to musicians throughout the world.

From this strong base, the Academy has in recent years been taking decisive and imaginative steps to enhance the quality and intensity of its teaching and the range of its facilities. New and revised programmes have been launched in such areas as Early Music, Opera, Church Music and Twentieth-century Music – including Jazz. Six international artists (see page 13) visit the Academy regularly to take special classes, offer advice and broaden our horizons; members of the Amadeus Quartet have been regular members of staff since 1986.

To support these initiatives an Appeal was launched in 1986, and by its success it has already provided more and better equipment and accommodation as well as increased provision for student bursaries (see page 6). This work is now being continued by a Development Office. An ambitious scheme to refurbish our main concert hall, the Duke's Hall, to the highest standards is taking place during 1990-91.

We take great care to discover the innate talents of all students, and a Course Tutor is responsible for monitoring and regulating each student's programme of work. This enables our young musicians to absorb established knowledge, ideas and techniques as well as to prepare for the professional world with all its rapidly changing opportunities.

## New joint Centre for Advanced Musical Studies

### Royal Academy of Music / King's College, London

In 1989 the Royal Academy of Music and King's College (University of London) announced their intention to establish a joint Centre for Advanced Musical Studies. Discussions are taking place to develop a range of opportunities for students of both institutions.

### New B Mus (Perf) Degree

The Academy intends to upgrade its present three- and four-year undergraduate course programmes, from September 1991, to the **Bachelor of Music (B Mus)** degree of the University of London (see page 8). The practical emphasis of training is being reaffirmed, and there will be opportunities, as part of flexible 'credit' arrangements, for more specialised academic study. Plans are also in hand to develop a postgraduate degree programme.

The Centre will facilitate the development of **Student Services** to Academy students:

- (i) purpose-built hostel accommodation currently being developed within easy reach of the Academy; it is hoped that this accommodation will be available to Academy students from September 1991
- (ii) access to the careers-advisory and related facilities of the University
- (iii) the availability of enhanced social facilities.

# GENERAL INFORMATION

## Location (see map on inside back cover)

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow International Airport.

## The International dimension

The Academy has almost 500 students, including 150 postgraduates. Almost 100 of our students come from abroad, so we are an international community – with all the benefits that this brings to the institution and those who work in it. A programme of exchanges with music conservatoires abroad – including America, France and West Germany – is being developed. The international profiles of both the Academy and King's College, London will be mutually beneficial in furthering the training of musicians at an international level.

## London as a cultural centre

London is one of the world's most energetic and vibrant cities. It has a wealth of buildings, museums and art galleries to enjoy while the performing arts are served by important concert halls, opera houses and theatres. This provides an exciting milieu for performing musicians.

## Visits to the Academy: Open Days

Prospective students are warmly encouraged to visit the Academy to discuss Course arrangements and to observe rehearsals, lessons etc. The Academy also arranges 'Open Days' for both prospective students and teachers. Enquiries should be addressed to the Admissions Officer.

## Facilities

The Academy is a striking Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, modern electronic facilities, a recently updated stock of pianos, a well-equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made in recent years, and an active programme of development continues.

## Practice accommodation

There are two suites of purpose-built practice studios, and many of the teaching rooms are available for practice in the evenings. Facilities are available between 9.00 and 20.45 on weekdays during term, and on a more restricted basis at weekends and in vacations.

## Consultation lessons

The Academy takes special care over the allocation of students to teachers/professors. Those who have accepted a place at the Academy are encouraged to make early contact with the appropriate Head of Studies. Every effort is made to accommodate students' preferences, but the final allocation of students is at the absolute discretion of the Principal.

## Scholarships and Bursaries

Entrance Scholarships and Exhibitions are awarded to

selected candidates during the course of the entrance examinations. The Academy is also able to offer numerous awards to specially talented entrants, both undergraduate and postgraduate. Students (particularly postgraduates) who encounter difficulty in gathering funds to meet the costs of their training are considered for a bursary award. Following the success of the Academy's Appeal, help can be provided on a more generous scale than previously. Enquiries should be made to the Warden.

## Accommodation

The Academy building is non-residential, and students are advised to make their own arrangements as soon as they know that they have been accepted; some forty-four places are available in our own Hall of Residence, Ethel Kennedy Jacobs House, Champion Hill, Camberwell SE5 (*see also* page 5 regarding other accommodation expected to be available from September 1991). All enquiries, whether for private or hostel accommodation, should be addressed to the Counsellor.

## Recitals, Concerts and Prize Competitions

A full programme of recitals and concerts designed to give students appropriate performance experience is arranged. A full-time liaison officer arranges and monitors performances outside the Academy as training enables students to undertake an increasing amount of work at a professional level. There are also opportunities to gain solo experience with orchestras as well as to take part in the unusually wide range of competitive prizes.

## Stock of instruments

All students, except in piano, organ, harpsichord and timpani and percussion, are expected to possess their own instrument(s). The Academy has an extensive stock of instruments, particularly stringed, including a number of more valuable ones. These may be available on loan during studentship and sometimes for a short period afterwards. There is also a stock of the less common woodwind and brass instruments and modern copies suitable for 'Early Music'.

## Overseas students

A separate Guide is available from the Admissions Officer giving details of life in London, estimated expenses and related matters.

## International Summer School of Music

In summer 1989, the Academy launched its International Summer School of Music in association with nearby Regent's College. Enquiries should be addressed to: Summer School of Music, Regent's College, Regent's Park, London NW1 4NS

## Britten-Pears School for Advanced Music Studies

Close links are being developed between the Academy and the Britten-Pears School at Snape. Areas of collaboration include vocal and string studies, chamber music, opera, specialist academic work and the Britten-Pears Orchestra.

## Undergraduate

**B Mus (Perf) Course** (London University):  
4 years (exceptionally, 3 years)

This degree replaces the present Course programme:

*Performers' Course*: 4 years

*Graduate Diploma Course (GRSM)*: 3 years

*B Mus (London University) Course*: 3 years

The Professional Certificate remains available for those who do not complete successfully the core elements of the B Mus (Perf) Course.

## Postgraduate

**Advanced Course** (normally 2 years, minimum 1 year)

**M Mus (London University) Course:**  
1 year – Composition or Performance

There are no facilities for part-time study at the Senior Academy, but enquiries regarding shorter, intensive periods of study are welcomed.

## Courses for Juniors (see page 31)

'A First String Experience'

Junior Academy Course

Intermediate Course

## Other Courses

The Academy offers a special one-year full-time Course for young Japanese musicians, and also provides tuition to selected American students from nearby Regent's College. Further details from the Deputy Warden.

## Principal-study subjects

**Strings:** Violin, Viola, Violoncello, Double Bass; Harp; Classical Guitar

**Woodwind:** Flute, Oboe, Clarinet, Saxophone, Bassoon; Recorder

**Brass:** Horn, Trumpet, Trombone, Tuba

**Timpani and Percussion** (one subject)

**Free Bass Accordion**

**Conducting**

**Singing**

**Keyboard:** Piano, Piano Accompaniment; Organ; Harpsichord

**Composition**

**'Early Music':** Recorder, Baroque Flute, Baroque Oboe, Oboe d'amore, Classical Clarinet, Baroque Bassoon; Eighteenth-century Horn, Eighteenth-century Trumpet, Cornett; Baroque Violin, Baroque Viola, Baroque Violoncello, Viola da gamba, Violone; Lute; Fortepiano

Enquiries are welcomed concerning the availability of other subjects. Undergraduates do not specialise, normally, in



'Early Music' instruments before the third year (except Recorder).

The following subjects are offered for **Related Study**:

Piccolo, Cor anglais, E flat Clarinet, Bass Clarinet, Saxophone, Bassoon, Contra Bassoon; Euphonium

## Jazz, Rock and Commercial Music

See page 23 for details

**Keyboard Skills:** the B Mus Course does not require a traditional, contrasting *Second-study subject*. Instead, a graded programme of Keyboard Skills has been drawn up to enhance the necessary development, for a professional musician, of keyboard ability allied to general musicianship.

## Joint Principal Study

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors' Course usually take another subject at Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

## Status of the B Mus (Perf) and Graduate Diploma

The B Mus (Perf) has Honours degree status and the GRSM Diploma is accepted as an Honours degree equivalent for salary-assessment purposes for those who subsequently gain Qualified Teacher Status; holders of either award with Honours in Class I or Class II (i) or (ii) qualify for the 'good honours' additional allowance. A number of universities consider holders of the GRSM for postgraduate courses (eg MA, M Mus).

Those who intend to pursue a one-year postgraduate course of teacher training following their Course at the Academy are advised that it is necessary to hold 'O'/GCSE level passes in English and Mathematics.

# PROGRAMME OF STUDY: COURSE OUTLINES



## Emphasis of training

The training has two distinct emphases:

**Performing** (orchestral players, etc)

**Solo Studies** (solo work, chamber music, conducting, opera, etc)

A range of specialist classes and activities is provided to complement and enhance the selected emphasis. Suitably gifted school leavers may be accepted to take Solo Studies following rigorous audition and interview.

It is Academy policy to offer instrumental and vocal tuition both to individuals and groups of students, enabling them to enjoy the benefits of both approaches. In a number of subjects, teaching is on a 'team' basis, thus affording students (particularly at more senior level) the opportunity to experience a variety of approaches and ideas.

## Curriculum

The following training is offered for all students:

**Principal study** – including performance classes, master classes, recital work, coaching (singers), keyboard/accompaniment skills (pianists), related instruments (eg Eb clarinet, euphonium).

**Complementary studies** – including repertory, early music, contemporary music, jazz, church music, art of teaching, opera, choirs, orchestras and chamber music.

**Supporting studies** – harmony; instrumentation; aural training; history, form and style, etc; keyboard skills (obligatory for undergraduates; available for postgraduates).

**Other studies** – Alexander Technique, recording techniques, careers seminars, etc.

## Courses

The **B Mus (Perf) Course** is of four years' duration. Those who do not fulfil all the academic requirements may qualify for the award of the *Professional Certificate with Honours*. The B Mus Course is structured as follows:

**Years I and II:** Principal study and complementary studies; academic studies ('music techniques', analysis, aural, keyboard skills); other studies – history of music, humanities, electives.

**Years III and IV:** Principal study and complementary studies; other studies – performance-related and academic electives.

The 'supporting' work is being re-designed to reflect the special needs of performers, for whom appropriate academic rigour must be both stimulating and relevant. The aim is to produce an enquiring mind in which performance and 'supporting' studies are complementary and mutually reinforcing. A 'credit' system enables the Course to be completed, in exceptional circumstances, in three years.

Principal-study work is conducted both through individual tuition and performance classes, and is enhanced and developed through orchestral work, chamber music, choirs etc. The Licentiate (LRAM) Diploma in teaching is taken as an integral part of the curriculum, normally in the third year.

The **Advanced Course** provides specialist training for post-graduates to the highest level. The Course is available both for those who have completed their undergraduate training at the Academy and for those from other institutions of higher education. In addition to Principal-study work, a range of complementary studies is available, including performance classes, supporting seminars (*Lieder*, repertory, etc), orchestras, chamber music, opera, early music, contemporary music, church music, etc; please see the relevant entries elsewhere in this Prospectus. There are opportunities to play concertos with the orchestras and to perform in the many recitals, as well as the Academy's unusually wide range of competitive prizes. There are also regular, important series of evening chamber concerts and recitals.

The emphasis is on performance, and each student's wishes and requirements are individually considered and monitored. The Course forms a 'bridge' to a professional career, and those applying should have a clear idea of their future aims, whether in opera, solo, chamber or orchestral work. Those who satisfactorily complete the Advanced Course are awarded the Certificate of Advanced Studies.

The **M Mus Course** provides an intensive programme in which Principal-study and related work are complemented by supporting academic study at postgraduate level. The Academy's full range of activities is available for M Mus students for whom two Course options are offered:

*Performance or Composition.*

## Entrance Qualifications

### Undergraduate

*Age:* normally 18 by 31st December in the year of entry (but see below – Special Admissions).

*Musical standards:* evidence of professional performing potential in Principal study, sound general musicianship, a good aural response. There is no formal minimum standard in Keyboard Skills but a Grade 5 (minimum) standard of the Associated Board in a practical study should normally be demonstrated in piano, where keyboard is not the Principal study, to enable students to develop their keyboard skills.

*Academic qualifications:*

Normally at least two A-level passes including *either* A or B grade in Theoretical and/or Practical Music *or* a distinction in Grade 8 of the Associated Board in a practical study as an equivalent to the A or B grade;

normally B or C in at least one other A-level subject;  
a good pass in GCSE/GCE European foreign language is desirable.

A pass at the new 'AS' level counts as a half 'A' level.

Scottish equivalents apply in the normal way.

*Special Admissions:* consideration is given to:

- (i) those below the normal minimum age (but not below 16)
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications.

*Alternative qualifications:* possession of the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. The possession of Grade 8 passes of the Associated Board in a practical study and theory is accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

*Overseas candidates:* these candidates may verify the acceptability of their qualifications with the Admissions Officer.

### Postgraduate

*Age:* normally 21 by 31st December in the year of entry.

*Musical standards:* at least equivalent to a recognised music diploma in the Principal study.

*Academic qualifications:* none, but candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the M Mus Course must normally possess a good honours degree in Music before commencing the Course.

Auditions are not normally offered to candidates over the age of thirty.

### English for musicians

Successful candidates from a country where English is not a first language are assessed at the entrance audition (or on arrival to begin their studies, where applicable) for their fluency in spoken English. Students may be directed to attend specially arranged language classes for musicians and a charge will be made for this. In cases where, at the end of a year's study at the Academy, a student's spoken English is not of the required standard, the student may be directed to leave the Academy.



# INFORMATION FOR APPLICANTS

## Entrance Procedure

The main Entrance Examinations for entry in September 1991 will be held at the Academy from 7 to 14 December 1990.

Applications for admission, on the official entry form, together with the audition fee of £25 (£100 for North American candidates auditioning at the College-Conservatory, Cincinnati, £50 for candidates auditioning at the Seoul Music Club, South Korea), must reach the Admissions Officer no later than 1st October 1990. **If the applicant is not considered eligible for the Entrance Examination the audition fee will be refunded** (half the fee for composers). Those who wish to be considered after 1st October should send a curriculum vitae to the Admissions Officer in the first instance; a late fee of £10 is payable for those subsequently called for audition.

The Examination normally lasts a full day; candidates are therefore advised to make appropriate arrangements.

### Principal study

**General:** a programme lasting approximately 20 minutes should be prepared. **Technical work** (scales, arpeggios etc) may be required of all instrumentalists. **Sight reading** will be given for all candidates ('quick study' for singers and organists).

**Violin:** *undergraduates* should present the first movement with cadenza of a concerto by Haydn or Mozart, a contrasting piece and all scales and arpeggios as well as 3rds, 6ths and octaves (3 of each – each candidate's choice); *postgraduates* the first movement of a major concerto written after 1800, a contrasting piece and technical work as for undergraduates.

**Viola and Cello:** all candidates should present the first movement of a major concerto and a contrasting piece and technical work.

**Classical Guitar:** *undergraduates* should present three pieces and *postgraduates* four pieces from (i) a contrapuntal work written between c.1550-1750 (ii) a movement in Sonata Form (iii) a theme with variations (iv) a dance movement (v) a work, or movement(s), written after 1950.

**Harp:** two contrasting pieces, one of which must be from the twentieth century, plus a study; details of scales and arpeggios from the Admissions Officer.

**Woodwind:** the first movement of a major work and a contrasting piece.

**Brass:** a free-choice programme; one or two of the works should be an original composition for the instrument.

**Singing:** a free-choice programme reflecting contrasts of style and period. Candidates for the Opera Course should include two contrasted operatic arias. All candidates will be asked to read a passage of French, German or Italian (candidate's choice of language) and to declaim a piece of dramatic English poetry or prose; some time will be allowed for preparation.

**Piano:** a programme consisting of 2-3 pieces contrasting in period, character and style.



**Piano accompaniment:** accompanists should bring their own soloist(s).

**Organ:** three pieces (late Baroque, Romantic, 20th-century), sent to candidates one month before the examination, together with a 'quick study' presented 30 minutes before the audition (no keyboard available for preparation of this).

**Composition:** *undergraduates* must send several examples of *original* work including at least one large-scale orchestral/ensemble piece; *postgraduates* must send at least three pieces including an orchestral work and another including solo voice(s) and/or chorus. All Composition candidates must send their portfolio of works to the Admissions Officer at least four weeks before the Entrance Examination.

**Jazz, Rock and Commercial Music:** candidates are required to demonstrate proficiency in their chosen idiom(s) and must show a good level of knowledge of various stylistic and improvisational techniques. A rhythm section will be provided for singers/instrumentalists.

**Other subjects:** two or three contrasting pieces should normally be offered, preferably works not prescribed in any current examination or college entrance-audition list.

Enquiries concerning the suitability of the proposed programme may be directed to the Heads of Studies' Office.

**Keyboard skills:** tests, for all undergraduates, include harmonisation of a melody, simple transposition (e.g. a hymn tune) and score reading in three parts (G and F clefs). The aim is to assess the candidate's innate musicianship and ability to respond to teaching rather than to test developed skills. The level of achievement should normally be approximately Grade 6-7 of the Associated Board's General Musicianship examinations.

**Written paper:** all undergraduate and M Mus candidates, as well as Advanced Course candidates in both composition and conducting, are required to take a written paper which

includes aural tests, harmony and general musicianship. The Academy regrets that it cannot issue specimen papers. For undergraduates, the standard of the paper is roughly equal to Grade 8 (Theory) of the Associated Board.

**Written work:** all candidates (except Advanced Course) should bring a few examples of written work (harmony exercises, history of music essays etc).

**Accompanists:** an accompanist will be available, *but candidates are strongly advised to bring their own.*

**Conducting:** Entrance Examinations are held in the spring for entry in the following September. Candidates *must* attend these Examinations.

### Overseas candidates

All Western European candidates *must* attend the main auditions in December 1990. Other overseas students are strongly advised to do likewise (but see also below). A few auditions may be held at Easter depending on vacancies remaining in certain subjects.

### Candidates living in North America (Canada, Mexico, USA)

All candidates from North America must attend for audition *either* in London in December 1990 *or* 14th-17th January 1991 in Cincinnati. However, the auditions in Cincinnati will not be open to flautists, composers or conductors (see below).

Candidates wishing to take their auditions in Cincinnati should write to the Admissions Officer for an application form. The audition fee for the Cincinnati auditions is £100.

### Candidates from South Korea

All candidates from South Korea must attend for audition *either* in London in December 1990 *or* between 1st and 3rd October 1990 at the Seoul Music Club, South Korea. However, the auditions in Korea will not be open to flautists, composers or conductors (see below).

Candidates wishing to take their auditions in Seoul should write to the Admissions Officer for an application form – which must be received at the Academy by 22nd August 1990. The audition fee for the Seoul auditions is £50.

### Cassette recordings

Cassette recordings of Principal-study performances may only be submitted by applicants living in countries other than in Western Europe, Korea or North America. Tapes must be received by 1st December 1990.

Candidates who are offered a place on the evidence of a tape recording *must* attend a confirmatory audition in the *first week* of the Autumn Term (i.e. soon after arrival to commence their studies at the Academy).

### Flautists

All overseas flautists (except Western European) unable to attend the Academy's December auditions must send a cassette recording to be received no later than 1st December 1990.

### Composers

Composers must submit a varied portfolio of their work to be received by 15th November 1990. Applicants not deemed suitable for further consideration will be offered a partial refund of the entry fee.

### Conductors

All conducting applicants are required to attend for audition in the Academy in March 1991. The closing date for applicants is 31st January 1991.

### Entrance scholarships and exhibitions

Scholarships valued at £180 per annum and Exhibitions valued at £150 per annum, tenable for up to three years, are awarded in all subjects at the time of the Examinations (*see also* page 6 – Scholarships and Bursaries).



# INFORMATION FOR APPLICANTS

## Fees

Fees for full-time courses for 1991-92 have not yet been fully determined. As a guide, inclusive fees for 1990-91 are as follows:

### Home and EC students:

*Undergraduate*: £1,675 per annum

*Postgraduate*: £1,675 per annum (provisional)

### Overseas (non-EC) students:

Performers' Course, Advanced Course (except piano and singing, including Opera) £6,600 per annum

GRSM, B Mus, M Mus £6,825 per annum

Advanced Course – piano £6,300 per annum

Advanced Course – singing, including Opera £8,100 per annum

B Mus and M Mus students pay separate registration and examination fees for these University of London courses.

Entrance Examination – £27.50

North American Entrance Examination – £100

Korean Entrance Examination – £50

Late fee – £10

English for musicians – £328.50

### Payment of tuition fees

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Home and EC students** are payable in *all* circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EC Authorities in England that they will be paying fees on behalf of the student, the first term's fees are due by the 15th of the month prior to the start of term. Non-payment by the due date will mean that the student's place cannot be guaranteed. Fees for the remainder of the academic year are due seven days in advance of the start of each term.

In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for **Overseas students** are payable **in advance** in all circumstances. Payment is due by the 15th of the month prior to the start of the term in which the student commences. Non-payment will mean that the student's place cannot be guaranteed.

### Termination of studentship

Where a student withdraws from studentship, after the completion of the first two terms, one clear term's notice of intention is required. Failing this the Academy will charge one term's fees in lieu of notice.

### Local authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for all three 'undergraduate' courses; 'discretionary' awards may be available for the Advanced Course. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to the local education authority as early as possible following acceptance by the Academy.

### EC Students: Undergraduate Courses

The British Government now accepts responsibility for the payment of EC students' fees for undergraduate courses, provided that such students satisfy the normal requirements (as for British students). EC students therefore normally qualify for support provided that they have not previously followed a course of full-time higher education in Europe having left school.

### General information

All new students (other than those who have been approved for a Local Authority or EC award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

### Library deposit

New students pay a library deposit (refundable when they leave the Academy) of £40, on commencement of studies.

### Overseas students

Fees for overseas students (except EC) are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or another country within the EC for a minimum of three years prior to 1st September of the year in which the course commences. Students are urged to verify their residential status before accepting a place at the Academy and so be certain of their fee obligations. In cases of doubt, the Admissions Officer can give advice. Arrangements to obtain a visa to study at the Academy must be made in good time.

### USA students

The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 011764 (except New York State – information from the Admissions Officer).

In the following pages the members of the Academy's teaching staff for the 1990-91 Session in the various faculties are listed, together with a description of the curriculum.

## Heads of Studies

The programme of work is divided into five study areas, each of which is led by a Head of Studies.

## Visiting Professors

A number of distinguished teacher-performers visit the Academy frequently to direct concentrated periods of specialist study. Therefore they are not available as regular Professors and are not allocated individual students.

## Consultants

A number of well-known musicians are available for consultation by the Academy and to take occasional classes etc. The Consultants include several distinguished former professors.



*Lynn Harrell working with a cello student*



*Robert Tear in a working session with a singing student*



*Anne-Sophie Mutter in a relaxed mood during a violin master class*



*Sir Colin Davis, directing a student rehearsal*

*Hans Werner Henze offering advice during the 1988 Henze Festival*



## International Chairs

A number of very distinguished international musicians visit the Academy regularly to take special classes and to advise on curriculum and other matters.

### Violin Studies

Anne-Sophie Mutter Hon RAM

### Cello Studies

Lynn Harrell Hon RAM

### Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

### Composition Studies

Hans Werner Henze Hon RAM

### Piano Studies

Appointment pending

### Vocal Studies

Robert Tear CBE, MA, Hon RAM, FRS, FRCM

# INSTRUMENTAL STUDIES

## Strings

### Head of Instrumental Studies

John White FRAM

### International Chair of Violin Studies

Anne-Sophie Mutter Hon RAM

### Visiting Professor of Violin Studies – *see* page 13

Zakhar Bron

#### Violin

Peter Carter

Derek Collier FRAM

Diana Cummings FRAM

Howard Davis FRAM, FRSAMD, FRSA

Erich Gruenberg Hon RAM, FGSM, FRCM

Jean Harvey FRAM

Maurice Hasson Hon RAM

Sophie Langdon Dip RAM

Nona Liddell FRAM

Nicholas Miller Dip RAM

Clarence Myerscough FRAM

György Pauk Hon RAM, Hon GSM

Jill Thoday ARAM

Christopher Warren-Green FRAM

Xue Wei

#### Viola

Ian Jewel

Martin Outram Dip RAM

Graeme Scott ARAM

Roger Tapping

John White FRAM

### International Chair of Cello Studies

Lynn Harrell Hon RAM

#### Cello

Alexander Baillie

Douglas Cummings FRAM

Lionel Handy ARAM

Derek Simpson Hon MA, FRAM

David Strange FRAM

#### Double Bass

Robin McGee FRAM

Rodney Stewart FRAM

#### Harp

Daphne Boden ARCM, FRSA

Skaila Kanga ARAM

#### Classical Guitar

Colin Downes

Michael Lewin FRAM

John Mills

Timothy Walker

#### Early Music – *see* page 26

#### Jazz – *see* page 23

#### Consultant – *see* page 13

Rivka Golani

Osian Ellis CBE, Hon D Mus, FRAM

#### Instrument Custodian

David Rattray

## Bowed instruments

The Academy provides a course of professional training for string players in solo, chamber-music, orchestral and Baroque playing. The number of principal players in orchestras and chamber ensembles throughout Great Britain and abroad who trained at the Academy testifies to the high repute of its string faculty.

Lessons, classes and lectures cover the following subjects:

- a) Master classes and advanced Performance classes
- b) Chamber music (*see* page 26)
- c) Orchestral work (*see* page 25)
- d) Concerto work
- e) Repertory classes and seminars
- f) Art of teaching

All undergraduate students are normally expected to play in at least one of the Academy orchestras. There are also facilities to learn Baroque stringed instruments. Double Bass players have special sessions on orchestral repertoire, ensemble work and other related matters.

The Academy possesses a unique collection of over two hundred stringed instruments, many of them very valuable indeed (there are, for instance, six by Stradivari). These may be available to present and past students.

## Classical Guitar

The Academy offers comprehensive training which enables students to reach the highest levels as soloists, ensemble players or as teachers. The core of the curriculum consists of weekly lessons and fingerboard-harmony classes, and this is supplemented by a varied programme of lectures, concerts, repertoire/performance classes and tutorials on the art of teaching. There is regular training in chamber music both for mixed groups involving the guitar and for guitar ensembles, including studies at advanced level for guitar duos. Opportunities also exist for concerto work.

There are close links with 'early music', jazz and composition departments, and in recent years guitar students have participated in an increasingly wide spectrum of activities, ranging from opera and 'Big Band' jazz to the presentation of new works by student composers and major concerts in the Composer Festivals (*see* page 23).

Outstanding artists are invited to give recitals and master-classes, and a highlight of the year is the Julian Bream prize adjudicated by Julian Bream himself.

## Harp

The harp has played an important rôle at the Academy since its inception, the very earliest professors including Bochsa and Dizi; other important teachers have included Alfred Kastner, John Thomas, Gwendolen Mason and, in our own day, Osian Ellis. Individual tuition is supported by master classes and weekly classes devoted to orchestral and solo repertoire, sight reading, ensemble work and the art of teaching. There are also generous opportunities for chamber music.

The Academy possesses a number of important early and modern harps.

## Woodwind

### Woodwind Co-ordinator

George Caird BA, FRAM

### Flute

Sebastian Bell FRAM, Hon RCM

Michie Bennett

William Bennett Hon RAM

Richard Taylor (*also Piccolo*)

### Recorder

Peter Holtslag

### Oboe

George Caird BA, FRAM

Tess Miller Hon ARAM (*also Oboe d'amore*)

Celia Nicklin FRAM

Christine Pendrill (*Cor anglais*)

### Clarinet

Richard Addison FRAM (*also Eb and Bass Clarinet*)

Angela Malsbury (*also Basset Horn*)

Keith Pearson ARAM

Keith Puddy ARAM, FTCL (*also Classical Clarinet*)

### Saxophone

Richard Addison ARAM

### Bassoon

Deirdre Dundas-Grant FRAM

Robin O'Neill

John Orford Hon RAM, ARCM (*also Contrabassoon*)

David Chatterton (*Contrabassoon*)

**Early Music** – *see* page 26

**Jazz** – *see* page 23

**Consultants** – *see* page 13

Evelyn Rothwell Barbirolli OBE, MA, Hon RAM, FRCM, FRNCM, Hon FTCL

Gordon Hunt Hon ARAM

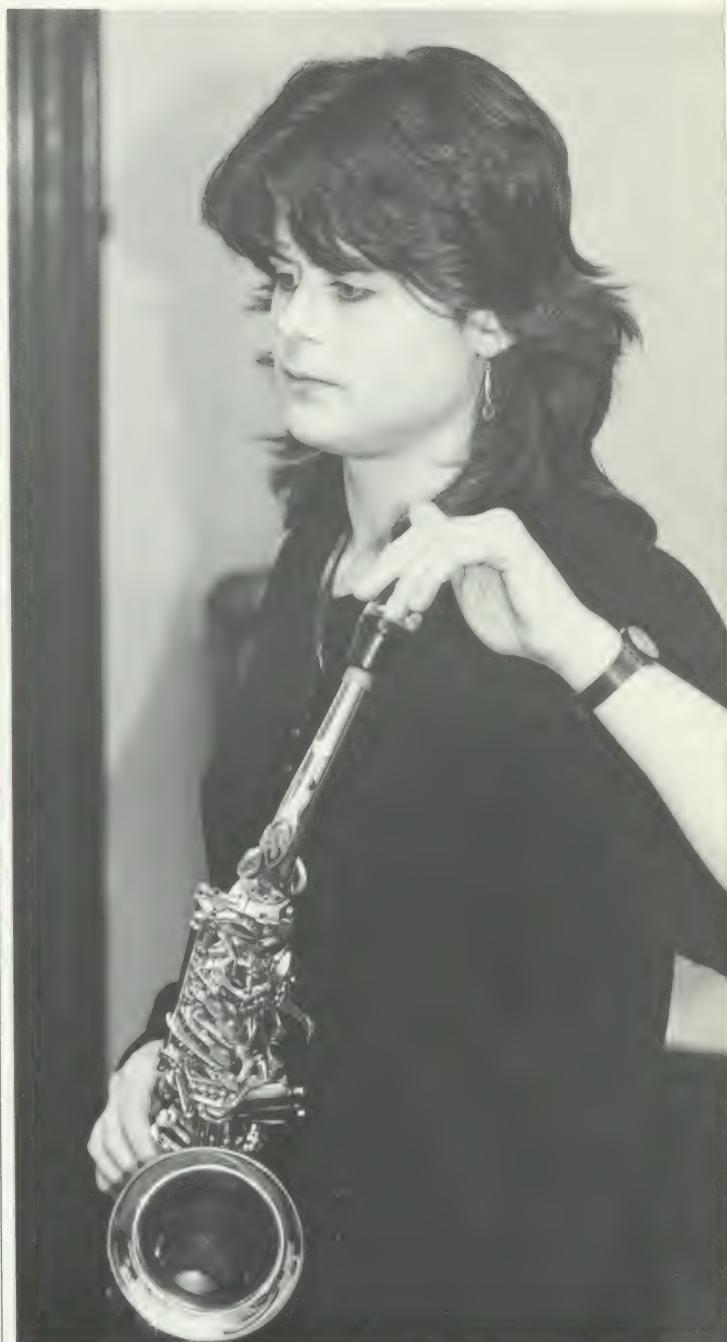
Karl Leister Hon RAM

Antony Pay Hon RAM

The Academy has had a long tradition of illustrious woodwind players from its earliest times, and this tradition is still upheld today by the many former students who are currently performing as soloists and orchestral players, and who play in chamber music, and also the smaller orchestral combinations which specialise in new music.

Lessons, classes and lectures cover the following subjects:

- a) Master classes and advanced Performance classes
- b) Chamber music (wind ensemble, also with piano/strings – *see* page 26)
- c) Orchestral work (*see* page 25)
- d) Orchestral repertoire classes
- e) Concerto work
- f) Reed making and instrument maintenance – regular classes are arranged
- g) Art of teaching



# INSTRUMENTAL STUDIES

## Brass

### Brass Co-ordinator

Harold Nash FRAM

### Horn

Derek Taylor FRAM, FLCM  
Michael Thompson FRAM  
Richard Watkins ARAM

### Trumpet

Ray Allen ARAM  
Lawrence Evans  
James Watson FRAM

### Trombone

Michael Hext  
Harold Nash FRAM

### Euphonium

Harold Nash FRAM

### Tuba

Patrick Harrild Hon ARAM

**Early Music** – see page 26

**Jazz** – see page 23

### Visiting Professors – see page 13

Robert Hughes (*Bass Trombone*)  
Stephen Mea (*Euphonium*)  
John Wilbraham FRAM (*Trumpet*)

### Consultants – see page 13

Sidney Ellison FRAM  
Ifor James FRAM

The brass faculty is notable in that all its professors are active at the highest professional level – including principal players with most of London's leading orchestras and representatives of the flourishing solo and freelance field. As such, they are able to keep students in touch with opportunities in the profession and developments in contemporary composition, as well as providing individual tuition and guidance in preparation for successful entry into musical employment.

### Lessons

As well as regular tuition on a Principal-study instrument, students are encouraged to extend their horizons by acquiring skills on associated instruments likely to further career prospects – hand-horn, Wagner tuba, natural trumpet, alto trombone, euphonium etc. These instruments, and many others, are available on loan from the Academy's comprehensive stock.

### Solo repertoire

Study of the solo repertoire is a pre-requisite to proving soloistic capabilities at a solo or orchestral audition and within the orchestra. It is also an inspirational challenge designed to breach the barriers of instrumental techniques, and careful preparation is expected for internal prizes and examinations with participation in recitals and concertos.

### Chamber music

Many of our brass professors combine regular solo and small-group recitals with orchestral and session band-playing. Their invaluable experience is a feature of the regular chamber coaching sessions for student performances both inside and outside the Academy.

### Orchestral repertoire

First-year students, postgraduate and undergraduate, attend regular classes which aim to provide a secure and comprehensive knowledge of basic repertoire. In addition, sectional rehearsals are arranged to complement the Academy's orchestral programme.

### RAM Brass Ensemble

Regular rehearsals, sometimes under the guidance of guest conductors, enable the ensemble to perform a wide variety of material. The ensemble gives regular concerts and takes an active part in the Academy's special events, notably its composers' festivals.

### Master classes

We are frequently privileged to host master classes and recitals by indigenous artists or by those passing through the capital.

### Teaching techniques

It is expected that all brass students leave the Academy equipped to teach their instruments. Regular talks are given by members of staff and visiting specialists.



## Timpani and Percussion

Susan Bixley ARAM  
 Nicholas Cole ARAM  
 Stephen Quigley

### Consultants – see page 13

James Blades OBE, Hon M Mus, Hon RAM  
 James Holland

The Timpani and Percussion faculty at the Academy is for students who wish to study the orchestral use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised. The musical and technical standards required from young professional players are now extremely high; it has been found that students who study a specialised course of Timpani and Percussion are well-placed to meet these standards. (See also page 23 – Jazz Studies.)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. A close watch is kept on the practical aspect of orchestral playing, with rehearsals often being observed by professional staff.

The Academy possesses a wide range of percussion instruments for modern needs, and there are purpose-built teaching and practice facilities.

## Free Bass Accordion

Owen Murray GRAM, Dip RAM (Copenhagen)

The instrument, so called because its additional left-hand keyboard of single notes frees it from the pre-fixed chord system of the stradella keyboard, has developed greatly in recent years, and today enjoys a substantial repertory of original compositions.

The free bass accordion is now taught in many of the world's leading conservatoires. In 1986 the RAM became the first British music college to introduce the instrument and is proud to be in the forefront of this exciting new development; a faculty of students has quickly built up.

As well as studying the instrument's substantial original repertory, students play suitable transcriptions. The free bass accordion can realise, exactly, *Urtext* editions of many works from the Baroque period onwards, up to and including Messiaen, who has sanctioned performance of his *La Nativité du Seigneur* on the free bass accordion. Much emphasis is placed on the instrument's wide chamber-music repertory.



# INSTRUMENTAL STUDIES

## Conducting



### International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Colin Metters Hon ARAM (*Director of Conducting*)

Horst Neumann Hon RAM

(*Director of Choral Conducting Studies*)

George Hurst Hon RAM (*Consultant*)

The Principal-study Conductors' Course provides a comprehensive and integrated course of study over three years. Due to the demands of the course and the level of experience required, it is best suited to students following the Advanced (postgraduate) Course.

### Conducting Studies

*Regular Classes:* are held throughout each term to include:

- detailed study of specific repertoire, score reading, analysis, score learning and preparation
- conducting and baton technique (based on the Toscanini/Barzin principles) and the technical means to communicate the score through gesture
- the study of playing styles
- the relationship between conductor and orchestra, rehearsal technique and the practical needs of the players.

Additional classes are given periodically throughout the year by visiting guest conductors and professional players.

*Practical work:* Students prepare repertoire with keyboard and work with instrumental ensembles, orchestral workshops, choirs and Academy orchestras, including the Manson Ensemble for twentieth-century repertoire.

*Opera work:* Opportunities are available for répétiteur training and to work with the Opera class on selected productions.

### Additional Studies

Regular classes are held in keyboard skills, score reading, languages, aural training and analysis.

### Further information

- i) Rehearsals and concerts are videoed for discussion and analysis.
- ii) Opportunities are available each term for the organising of choral and/or orchestral concerts.
- iii) The Philharmonia Chorus Scholarship is awarded annually by audition and enables a student to work closely with this celebrated chorus and its Chorus Master, Horst Neumann.
- iv) The Henry Wood Scholarship is awarded biennially to a deserving student.
- v) A selected student is given the opportunity of working closely with the Hertford Choral Society and their Musical Director in rehearsals and performances.

### Course details

A separate brochure giving full details of the Conductors' Course is available from the Admissions Officer.

Classes are also available for students not on the Principal-study Course who wish to study conducting as a second or subsidiary study.

### Entry requirements

A leaflet giving full details is available from the Admissions Officer. The closing date for applications is 31st January and auditions are held in the Spring for entry in the following September.

## Head of Vocal Studies

Kenneth Bowen MA, Mus B, Hon RAM, FRSA

## International Chair of Vocal Studies

Robert Tear CBE, MA, FRSA, Hon RAM, FRCM

Kenneth Bowen MA, Mus B, Hon RAM, FRSA

Charles Brett MA

Patricia Clark FRAM

Joan Clarke ARAM

David Johnston Hon RCM

John Kitchiner

Joy Mammen Hon RAM

Yvonne Minton CBE, Hon RAM

Geoffrey Mitchell Hon ARAM

Mary Thomas FRAM

Mark Wildman ARAM

## Song Classes

Richard Jackson MA

John Shirley Quirk CBE, BSc, Hon D Mus, D Univ, Hon RAM

John Streets FRAM

David Willison ARAM

## Languages

Ludmilla Andrew BA (*Russian Coaching*)

Penelope Mackay (*French*)

Fred Wagner Ph D, D Phil, Hon ARAM (*German*)

Dr Lella Alberg Hon ARAM, Hon RCM (*Italian*)

## Coaching

Iain Ledingham MA, ARAM, FRCO

Malcolm Martineau MA

David Owen Norris MA, FRAM, FRCO

Geoffrey Pratley B Mus, FRAM

John Streets FRAM

Clara Taylor ARAM

## Early Music – see page 26

Paul Esswood Hon RAM

Robert Spencer Hon ARAM

## Choirs

The Principal

The Warden

Geoffrey Mitchell Hon ARAM

Horst Neumann Hon RAM

(*Director of Choral Conducting Studies*)

## Consultant – see page 13

Rex Stephens FRAM

## Opera Department – see page 27

Leonard Hancock BA, B Mus, FRSAMD (*Director of Opera*)

Mary Hill MA

Mary Nash FRAM

Karen Bell-Kanner (*Movement*)

Delia Lynden (*Acting*)

Tina Ruta FGSM (*Italian Coaching*)

Ludmilla Andrew BA (*Russian Coaching*)

## Singing

The aim is to prepare singing students for entry into all branches of the singing profession: opera; oratorio, recital work, broadcasting and television; ensemble work (eg in gramophone recording and church music); and specialist private teaching.

Individual lessons and/or classes and lectures cover the following subjects:

- a) Vocal technique and development
- b) Language tuition and coaching in Italian, German and French, and coaching in Russian
- c) German *Lieder*
- d) French *Mélodie*
- e) Italian recitative
- f) Vocal repertory
- g) Art of teaching
- h) Operatic repertory
- i) Individual coaching in vocal repertory
- j) Movement
- k) Advanced performance classes

The Academy provides ample opportunities for students to take part in regular internal concerts, including experience in singing with Academy orchestras, and also encourages them to accept suitable outside engagements. Master classes are given periodically by distinguished artists. Robert Tear gives regular classes, and recent visitors have included Dame Joan Hammond, Emma Kirkby, Arleen Auger, Dame Janet Baker and Sir Geraint Evans.

Numerous competitive prizes are awarded annually. These are judged by distinguished artists from outside the Academy.

## Choirs

Choral experience is provided for undergraduate students who are not in orchestras. There are three choirs: the Academy Choir, the Opera Chorus and the Chamber Choir. The Academy Choir performs the large-scale repertory with full orchestra. The Opera Chorus varies in size to suit the demands of the opera being currently performed. The Chamber Choir performs *a cappella* music from all periods. Each choir has its own regular staff conductor, but distinguished outside conductors are invited periodically to conduct concerts and rehearsals.

## Opera

The training programme is described on page 27. The Academy's policy is to allow students to participate in the range of vocal classes described above in association with Opera work while this remains feasible and desirable. In practice, those following the preliminary Opera Course can enjoy the benefits of both programmes; as Opera training becomes more intensive (particularly during preparation for workshops and productions), senior students will devote themselves more exclusively to stage work.

# KEYBOARD STUDIES

## Head of Keyboard Studies

Christopher Elton FRAM

## International Chair of Piano Studies

Appointment pending

### Pianoforte

Nelly Akopian

John Bigg Hon ARAM

Christopher Elton FRAM

Philip Fowke FRAM

Jeffery Harris ARAM

Jean Harvey FRAM

Graeme Humphrey ARAM

Alexander Kelly FRAM

Piers Lane

Hamish Milne FRAM

David Owen Norris MA, FRAM, FRCO

Antonietta Notariello ARAM

Frank Wibaut Hon RAM

### Pianoforte Accompaniment

Michael Dussek ARAM

Iain Ledingham MA, ARAM, FRCO

Malcolm Martineau MA

Geoffrey Pratley B Mus, FRAM

John Streets FRAM

David Willison ARAM

### Organ

Christopher Bowers-Broadbent FRAM

Nicholas Danby FRCM, FGSM

*(Director of Organ Department)*

John Scott MA, Mus B, Hon RAM, FRCO

### Harpsichord

Virginia Black ARAM

Iain Ledingham MA, ARAM, FRCO

John Toll MA, FRCO

### Piano maintenance and tuning

David Flanders

Peter Salisbury

### Early Music – *see* page 26

### Jazz – *see* page 23

### Visiting Professors – *see* page 13

Kenneth Gilbert Hon RAM

Peter Hurford OBE, MA, Mus B, Hon D Mus, Hon RAM, FRCO, FRSCM

Simon Preston FRAM

David Sanger FRAM, FRCO

### Consultant – *see* page 13

Roger Vignoles BA, Mus B, Hon RAM

## Piano

Lessons, classes and lectures cover the following subjects:

- a) Piano technique and musical development
- b) Repertory classes and seminars (including programme-building, analysis, discussion and performance)
- c) Accompaniment
- d) Art of teaching
- e) *Lieder* and *Mélodie* classes
- f) Chamber music (*see* page 26)
- g) Concerto work
- h) Advanced Performance class

There are many opportunities for students to participate in Academy concerts and recitals, and more advanced students are also encouraged to seek suitable outside engagements (for which the Academy provides numerous valuable contacts). All pianists are expected to gain experience of performing with other students by forming duos with instrumentalists and singers. Master classes are given periodically by distinguished artists. A wide range of prizes is awarded annually, many by competition.

The Academy's stock of pianos includes instruments by a number of leading makers. This policy enables students to gain a wide range of experience with future professional work in mind.

## The Bösendorfer 290SE

In 1987 a Bösendorfer model 290SE concert grand piano was installed in the Barbirolli Room in the Academy. This instrument, the result of the combined skills of Viennese craftsmanship (a Bösendorfer Imperial) and American technology, reproduces with remarkable exactness the performances of those who play on it. The computer measures minutely the action of the hammers as well as the movement of the pedals. A number of Piano professors have received expert training in the use of the instrument's remarkable technology so that students are able to employ this important teaching aid to their advantage.

## Piano Accompaniment

Individual tuition is given to students taking Piano Accompaniment as a Principal study, with opportunities available for specialist study, mainly by senior students. Classes are offered to Principal-study pianists during their second and third years. A wide repertoire of vocal and instrumental music (including the major duo works) is covered, and in addition the following regular classes are available:

- a) French, German and Italian languages
- b) *Lieder* and *Mélodie*
- c) Figured bass and continuo
- d) Harpsichord
- e) Répétiteur training with Covent Garden and English National Opera staff (*see* Opera, page 27)

Further practical experience may be gained by playing for one of the choirs or the Opera Class (the latter entitles free entrance to dress rehearsals at the Royal Opera House, the Coliseum and Glyndebourne). Attendance at singers' and instrumentalists' lessons is also of invaluable benefit, and students are encouraged to form duos and other chamber ensembles as soon as possible. Many valuable prizes are open for competition, and students are expected to take part in outside recitals.

### Harpsichord

Harpsichord students follow a course of study which covers the full range of harpsichord and associated repertory from the early sixteenth to the mid-eighteenth centuries, particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students take part in Baroque chamber groups both as continuo players and as soloists, and share in the expanding facilities and opportunities of the Early Music programme (see page 26). Tuition and performances are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords. Special practice facilities are available.

### Organ

The organ curriculum is designed to maximise the career potential of the student. The course of instruction comprises:

a) Organ technique and stylistic development  
A thorough grounding in the classical and romantic repertoire

- b) Seminars on contemporary music
- c) Improvisation
- d) Participation in early music activities, particularly continuo playing
- e) Integration with Church Music Studies Department (see page 28): choral conducting and accompaniment; the repertoire of liturgically related organ music
- f) Organ building; background and practicalities
- g) Art of teaching

In addition, there are many specialist classes and workshops given by guest teachers and faculty advisers to the Department.

In 1987 an important new 'classical' four-manual organ by Rieger, considered to be an instrument of prime importance, was installed in nearby St Marylebone Parish Church. Classes and lessons are given on this organ, and it is available for students on a daily basis (see page 28). Plans are also under way to provide a major new organ in the French tradition as part of a scheme to refurbish the Duke's Hall in 1990-91.

The Academy also possesses organs by Peter Collins, Walker, Willis, and Hill, Norman & Beard. Valuable links have also been developed with a number of London churches; regular recitals are given by Academy students using the finest instruments available.

Periodic visits are arranged to organ-builders as well as to organs of special interest. It should also be emphasised that many organ students are actively involved as piano accompanists both to choirs and to individual vocal and instrumental Academy students.

*Stephen Bishop-Kovacevich directs a piano master class*



# COMPOSITION AND CONTEMPORARY MUSIC

## Composition

### Head of Composition and Contemporary Music

Paul Patterson FRAM, FRSA

### International Chair of Composition Studies

Hans Werner Henze Hon RAM

### Residencies

Michael Finnissy

Nigel Osborne

Christopher Brown MA, ARAM

Melanie Daiken M Mus, ARAM (*Course Co-ordinator*)

Edward Gregson B Mus, FRAM

Roger Steptoe BA, ARAM (*Composer Festival Administrator*)

Timothy Baxter B Mus, FRAM (*M Mus Tutor*)

Timothy Bowers D Phil, B Mus, ARAM

Robert Chilcott MA (*Light Music*)

Graham Collier OBE (*Jazz Studies*)

Malcolm Hill Dr Fil, M Mus, ARAM, FRCO (*M Mus Classes*)

Nick Ingman (*Rock and Commercial Music*)

Odaline de la Martinez FRAM

(*Contemporary Music Ensembles*)

Jeremy Pike MA, ARAM (*Electronic Music*)

Roy Teed FRAM

Sarah Thomas B Mus, ARAM

(*Undergraduate Course Workshops*)

Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

### Manson Fellow

Nigel Clarke

### Consultant – see page 13

Meirion Bowen B Mus

### Aim of the Programme

The Composition programme provides a wide range of opportunities and seeks to ensure that students can earn a living in a rapidly changing field.

### Performance of students' compositions

There are numerous opportunities for composers to hear their works performed in orchestral workshops, ensemble sessions and by individual students. Pieces are commissioned for performance in the Academy's Prizewinners' Concerts on London's South Bank while student works are included regularly in our Composer Festivals.

### Composers' Workshops

An important focus to the Composition programme is the weekly Composers' Workshop; this is broadly based and includes performances of sketches and work in progress. These sessions are often related to contemporary-music concerts in London (eg by Lontano, the London Sinfonietta and the Philharmonia Orchestra).

### Electives

Students may elect to undertake studies designed to provide a range of vocational opportunities and creative stimulus. These may include church music, theatre music and films, jazz and popular music.

### Electro-acoustic facilities

Facilities for electro-acoustic and rock music include a multi-track recording studio and synclavier. The Manson Room provides a wide range of modern facilities and there is a continuing programme of replacement.

### Residencies and Visiting Composers

Distinguished composers take up short-term residencies at the Academy giving individual lessons, workshops and seminars. In addition, leading composers and performers contribute regularly to the programme. Past visitors have included Witold Lutoslawski, Sir Michael Tippett, Krzysztof Penderecki, Sylvano Bussotti, Sir Harrison Birtwistle, Olivier Messiaen, Hans Werner Henze, Toru Takemitsu, Luciano Berio, György Ligeti and Elliott Carter.

### Prizes and Commissions

There are various annual prizes for student compositions, including the Mosco Carner prize for the best composition written during the year, and the Manson/Parker prize, judged upon live performance by an eminent visiting composer.

### Bursaries and Fellowships

Five major Awards are available for postgraduate study: two Mosco Carner awards, a Leverhulme Trust Fellowship, the Manson Fellowship and the Hermès Fellowship.

### M Mus Course in Composition

The Academy offers a conservatoire-orientated M Mus course in association with London University. A brochure is available on request.

Elliott Carter with Academy students at the 1990 Festival



## Composer Festivals

Since 1984 the Academy has devoted a full week in the Spring Term to a festival based on the work of a distinguished living composer in his presence, following a period of intensive study and rehearsal. The *Observer* said of the Messiaen Festival: 'I felt myself to be in the presence of history as not since Stravinsky's last visit to London more than twenty years ago'. These events are now established as a major aspect of the Academy's life and serve to highlight the importance which it attaches to developing students' awareness of contemporary music.

In 1984 the subject of the first Festival was Witold Lutoslawski. In 1985 the Academy's guest was Sir Michael Tippett. He was followed in 1986 by Krzysztof Penderecki,

twenty of whose works were performed during the course of four days, the composer himself conducting an item in each of the four main evening concerts. The distinguished visitor in 1987 was Olivier Messiaen. In 1988 the featured composer was Hans Werner Henze, who holds the Academy's International Chair of Composition Studies. The 1989 Festival was devoted to the music of Luciano Berio; it included sixteen works by Berio as well as nine by students of the Academy.

In 1990 the Festival was devoted to American music with the distinguished composer Elliott Carter as composer-in-residence; twenty of his works were performed during the Festival.

## Jazz, Rock and Commercial Music

Graham Collier OBE (*Jazz Studies*)  
Nick Ingman (*Rock and Commercial Music Studies*)

### Instrumental

Jeff Clyne (*Bass and Bass Guitar*)  
Trevor Tompkins (*Jazz Drums*)  
Charles Morgan (*Rock Drums*)  
Jess Bailey (*Electronics and Music Technology*)  
Ed Speight (*Guitar*)  
Michael Garrick (*Piano*)  
Martin Speake (*Saxophone*)  
Paul Nieman (*Trombone*)  
Henry Lowther (*Trumpet*)  
Norma Winstone (*Vocal*)

### Composition and Arranging

Graham Collier (*Jazz*)  
Nick Ingman (*Rock and Commercial Music*)  
Robert Chilcott (*Light Music and Vocal Arranging*)

### Ensembles

Graham Collier (*Big Band*)  
Nick Ingman (*Studio Ensembles*)  
Keith Nichols (*Early Jazz Ensembles*)  
Hugh Fraser, Trevor Tompkins and Jeff Clyne (*Workshops*)

**Jazz, Rock and Commercial Music** are now recognised as important parts of contemporary music making. An awareness and experience of rhythmic music will stand a musician in good stead when asked to play in a West End show or in a studio session or orchestral concert, accompanying a popular or rock singer. In recognising this the Academy has encouraged the development of a programme which is available to any student who seeks to develop skills in this area to complement other studies. Activities are arranged at various levels according to talent, experience and choice.

Jazz, Rock and Commercial Music may be studied at Principal-study level in Performance or Composition. Students are encouraged to widen their specialism(s) to encompass all areas of this branch of contemporary music.

### Jazz

For those specialising in jazz, studies include instrumental tuition, composing and arranging, keyboard work, participation in workshops and the Big Band, as well as electronic studio techniques. Assistance is given in developing teaching skills, and advice is offered on career development and 'business' matters. Opportunities are available to organise small groups and present concerts both inside and outside the Academy.

Other students may take part in the jazz programme either as a Course option or as an additional subject. Activities include a Big Band and graded workshops (beginner to advanced) as well as various ensembles – twenties jazz, bebop or jazz funk. Specific combinations are formed when appropriate. Instrumental lessons and tuition in composing and arranging are available to those showing good commitment to the jazz programme.

Concerts are arranged inside and outside the Academy for the various groups, and jazz features in the Academy Festivals devoted to specific composers or genres. Special events are arranged with visiting groups or soloists; these have included Anthony Braxton, Dave Holland, Eberhard Weber, Itchy Fingers and members of Loose Tubes.

### Rock and Commercial Music

The Academy has also developed a programme for Rock and Commercial music on the same basis as for Jazz. Tuition is essentially practical with particular emphasis on experience in concerts, studios and music technology. Students may select from the following:

- Synthesisers and music technology
- TV and film scoring
- Modern orchestral/studio playing – to familiarise students with the special skills necessary for studio work
- Instrumental tuition
- Arranging and directing – all aspects of modern popular arranging, orchestration and direction
- Vocational; 'the music business' – making a living (management, contracts, unions, contractors, pay rates etc)
- Small group ensemble playing

**Chair of Performance Studies**  
Appointment pending

Timothy Baxter B Mus, FRAM  
 George Biddlecombe MA, ARAM  
 Timothy Bowers D Phil, B Mus, ARAM  
 Christopher Brown MA, ARAM  
 Graham Collier OBE (*Jazz*)  
 Melanie Daiken M Mus, ARAM  
 Catherine Ennis MA  
 Denise Ham (*Conducting*)  
 Malcolm Hill DrFil (Uppsala), B Mus, M Mus, RCM, ARAM, FRCO  
 Nick Ingman (*Rock and Commercial Music*)  
 Robert Langston MA, ARAM, FRCO  
 Malcolm Macdonald MA, Hon RAM (*Consultant*)  
 Colin Metters Hon ARAM (*Conducting*)  
 David Robinson B Mus, FRAM, FRCO, Hon RCM  
 Patrick Russell MA, Hon ARAM  
 Roger Steptoe BA, ARAM  
 Roy Teed FRAM  
 Sarah Thomas B Mus, ARAM  
 Arthur Wills D Mus, Hon RAM, FRCO, FRSCM

The term **Academic Studies** includes 'music techniques', performance practice, instrumentation, aural, history and analysis. As befits a performing institution, these are centred around the needs of the developing performer. The component elements are treated as inter-related aspects of a fundamental part of musical comprehension – stylistic, analytical and aural – rather than as separate, unconnected areas of study. Such an understanding is a necessary pre-requisite for fully effective performance, not an abstract intellectual exercise.

While different courses naturally have different

emphases and individual students' levels of ability and special interests will vary, the aim is to teach the subject through the imaginative use of musical examples from a wide range of periods (as against using devised exercises). The emphasis is on the practical application and understanding of such skills rather than mere theoretical knowledge or rules of procedure. Thus harmony at the keyboard, (or, for example, on the guitar) is regarded as particularly important, as are improvisation, jazz and continuo playing.

All undergraduate students are required to take supporting-study work and, once a basic musical literacy and ability to handle both notes and words have been confirmed, they are encouraged to use their initiative to explore in greater depth areas of especial interest or relevance to their professional aspirations. As far as possible, assessment is by project, portfolio and class work, rather than by formal examinations, and much of the emphasis is on the techniques of study or research in the belief that, once acquired, such techniques can be applied whenever later needed.

The following are examples of areas which may be pursued in depth as 'electives':

**Composition:** 'non-specialist' composers are encouraged to develop these skills through practical workshops, both as a means of personal expression and also as an aid to the understanding of the creative process of composers whose work they perform.

**Composers and repertoires:** performance practice, repertoire, editions etc.

**Issues and topics:** orchestration, 20th-century notation, editions, aesthetics and criticism.

**Major Options:** eg opera studies, chamber music studies, orchestral studies, solo studies.

**Subsidiary Studies:** conducting; church music, early music, music and the community.

**Aural Training** forms an essential part of the Academy's training, the aim being to develop the critical listening faculty so necessary in a performer. This includes perception of period, style and structural procedures, and an ability to detect inaccuracies in performance. At the Entrance Examination candidates are assessed for allocation to appropriate classes. The level of work ranges from basic training to complex twentieth-century scores.

**Keyboard Skills:** the B Mus Course does not require a traditional, contrasting *Second-study subject*. Instead, a graded programme of Keyboard Skills has been drawn up to enhance the necessary development, for a professional musician, of keyboard ability allied to general musicianship.



## Orchestras



*The RAM Sinfonia relaxes during a rehearsal*

### International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

John Georgiadis FRAM (*Head of Orchestral Studies*)  
Alison Galbraith B Mus (*Orchestral Manager*)

Nicholas Cleobury MA, Hon RAM, FRCO  
Odaline de la Martinez FRAM  
Colin Metters Hon ARAM  
Trevor Pinnock Hon RAM (*Consultant*)  
David Strange FRAM  
Christopher Warren-Green FRAM  
(*Artistic Director of Sinfonia*)

Orchestral experience is available for all students, and undergraduates whose Principal study is an orchestral instrument normally play regularly as a Course requirement in one of the Academy orchestras. These are:

- i) The *Symphony Orchestra*, which covers the large-scale symphonic repertoire and concertos;
- ii) The *Sinfonia*, which covers the smaller-scale symphonic repertoire and concertos;
- iii) The *Opera Orchestra*, which accompanies opera productions and explores other theatre repertoire;
- iv) The *String Orchestra*, which provides specialist training for first-year students;

- v) The *Chamber Orchestra*, a small group specialising in eighteenth-century music, available, subject to audition, to all students, including those already in another Academy orchestra;
- vi) The *Manson Ensemble*, a specialist group concentrating on modern works, available to 'senior' students, including those already in another Academy orchestra.

Each orchestra gives a concert at least once a term, and they may also give public concerts outside the Academy. Rehearsals of the various Academy orchestras are from time to time taken by distinguished guest conductors. Opportunities for playing concertos and other solo works exists with all orchestras.

The Academy is developing close links with the Philharmonia Orchestra and Chorus. Opportunities for students include specially related foyer concerts in the Royal Festival Hall, participation in the Philharmonia's South Bank Centre Projects, master classes by soloists appearing with the Orchestra, attendance at Philharmonia rehearsals and specially discounted tickets for Philharmonia concerts. *See also* page 18 concerning the Philharmonia Chorus Conducting Scholarship.

Jazz and Rock ensembles: *see* page 23.

# COMPLEMENTARY STUDIES

## Chamber Music

### Members of the Amadeus Quartet

Norbert Brainin OBE, Hon D Mus, D Univ, Hon RAM  
 Siegmund Nissel OBE, Hon D Mus, D Univ, Hon RAM  
*(Director of Chamber Music)*  
 Martin Lovett OBE, Hon D Mus, D Univ, Hon RAM

George Caird BA, FRAM (*Woodwind*)  
 Harold Nash FRAM (*Brass*)  
 John White FRAM

For many years the Academy has been noted for the excellence of its chamber music provision. Sidney Griller, who retired in 1986, achieved a unique record in the formation and training of string quartets. He was succeeded by members of the Amadeus Quartet who provide regular coaching for selected ensembles. Training is also given by members of the Instrumental and Keyboard faculties.

Among the well-known String Quartets formed at the Academy are the Arditti, Alberni, Coull, Hanson, Lindsay, Maggini (formerly Bochmann) and Medici Quartets and, recently, the Vanbrugh Quartet – winners of the Portsmouth International String Quartet competition in 1986. Other ensembles founded at the Academy include Lontano and the Nash Ensemble.

Specialist coaching is available for all students of strings, piano, woodwind and brass. There is also generous ensemble provision in Contemporary Music (pages 23 and 25) and Early Music. Students are expected to familiarise themselves not only with the established repertory but also to explore widely and grasp the opportunity to rehearse lesser-known and new works.

The Academy benefits from the support of Williams Lea & Co (Business Printers) who sponsor an important annual competition open to mixed chamber ensembles.

## Early Music: 'Performance Practice'

The Principal  
 The Deputy Warden (*Co-ordinator*)  
 John Toll MA, FRCO (*Director*)

### Consultants – see page 13

Ton Koopman Hon RAM  
 Andrew Parrott  
 Trevor Pinnock Hon RAM  
 Anthony Rooley Hon RAM

### Strings

Simon Standage MA (*Baroque Violin*)  
 Jan Schlapp (*Baroque Viola*)  
 Jennifer Ward Clarke (*Baroque Cello*)  
 Richard Campbell (*Viola da Gamba and Violone*)  
 Robert Spencer Hon RAM (*Lute*)

### Woodwind

Peter Holtslag (*Recorder*)  
 Lisa Beznosiuk Hon RCM (*Baroque Flute*)  
 Anthony Robson ARAM (*Baroque Oboe*)  
 Keith Puddy ARAM, FTCL (*Classical Clarinet*)  
 Felix Warnock (*Baroque Bassoon*)

### Brass

Michael Thompson FRAM (*Eighteenth-century Horn*)  
 David Staff (*Eighteenth-century Trumpet; Cornett*)

### Fortepiano

Melvyn Tan (*Consultant*)

### Harpsichord

Virginia Black ARAM  
 Iain Ledingham MA, ARAM, FRCO  
 John Toll MA, FRCO (*also Continuo: Harpsichord and Organ*)  
 Kenneth Gilbert Hon RAM (*Visiting Professor*)

### Organ (see pages 20-21)

### Ensemble work

Paul Esswood Hon RAM  
*(Baroque Singing with instrumentalists)*  
 Robert Spencer Hon RAM (*English Lute Song*)  
 Members of the Faculty

The Academy sees the area of 'Performance Practice' as embracing the study of performing styles in all periods of music, with particular emphasis on music between 1600 and 1850. Any student may pursue this study, which is becoming increasingly important both as an educational necessity and as a professional tool, *either* as a full-time specialism *or* as a subsidiary element in the Course. In the former case, this will include a Principal-study period instrument, a supporting Second study, ensemble coaching and performance-practice workshops; in the latter case, this may include playing on a modern instrument under 'early music' specialists, both solo and in ensemble.

The focus of Performance-Practice activities are regular chamber ensembles and the Chamber Orchestra. All faculty members coach ensembles as well as teach individually, and there are regular workshops, with staff Consultants and other distinguished visiting specialists, devoted to a wide range of study and practice. The Academy's stock of period instruments is being constantly expanded, and is now large enough to form the basis of several ensembles. It is anticipated that this will soon enable the Chamber Orchestra, at present using modern instruments, to transfer to period ones.

Knowledge and understanding of the styles and techniques prevailing in various musical periods (Renaissance to early Romantic) are stimulated by the Academy's teaching of history and analysis, which may be studied either as a requirement or an option, according to the Course chosen. The Academy regards such stylistic studies as an integral part of its life, not only to deepen everyone's understanding and appreciation of subtleties of style but to enliven our approach to historical studies as a means of producing truly stylish performances of music of all periods. The Academy continues to prepare its students for the burgeoning professional opportunities now available in this specialised field.

The Croft Original Competition, a valuable prize offered for excellence in performance of music written before 1750, is another manifestation of the Academy's concern to promote a serious and detailed study of Performance Practice as a normal activity for a majority of students.

## Opera (for details of staff see page 19)

Opera training plays an important rôle in the work of the Academy. The Opera Department now offers two Courses: a one-year preliminary 'Introduction to Opera' Course, and a full-time two-year Opera Training Course, which is open to students from both inside and outside of the Academy who show a sufficiently high standard and potential.

Singing students who have a particular interest in the theatre, and are keen to be in opera, may audition for the 'Introduction to Opera' Course; this aims to explore the various requirements demanded by professional theatre and opera performances. Classes cover basic acting, movement, work on texts both spoken and sung, and the history of opera. Practical stage work includes scene study and participation in the chorus and small parts in Academy productions. At the end of the year, students may audition for the full-time two-year Course.

This Course is an intensive professional training, covering all aspects of opera performance, and aims to produce young performers who can enter a difficult and demanding profession with a high level of expertise and ability in all forms of opera production, including operetta and contemporary music theatre. The Course covers acting, scene-study workshops, the development of style, the study of texts and languages, movement, dance, stage fighting and make-up. Fully staged performances are given, normally twice a year, for at least one of which visiting guest directors and conductors are employed.

The Academy is fortunate in possessing a fully equipped theatre, which is particularly appropriate for student performances and workshops, which are given on a regular basis. Coaching is also given in the preparation and presentation of audition material.

A selected number of students are invited to proceed to a further year of advanced training, in which there is more emphasis on the individual talents of the students, who have the opportunity to work with professional coaches and give performances.

The Department has its own orchestra and a musical adviser who participates closely in the rehearsal and performance work at all levels. There are also opportunities for student conductors and répétiteurs to participate in all areas of opera work. Recent fully staged productions have included Tippett's *The Knot Garden*, Rameau's *Les*

*Boréades*, Poulenc's *The Carmelites*, Mozart's *Le nozze di Figaro*, Offenbach's *La Vie Parisienne*, Handel's *Giulio Cesare*, Berlioz's *Beatrice and Benedict*, Britten's *The Rape of Lucretia*, Robert Ward's *The Crucible* and, as an example of Music Theatre, Alexander Goehr's *Triptych*. The Academy has close contacts with the major opera companies, and students are offered tickets for rehearsals at the Royal Opera House, the Coliseum and Glyndebourne.

Further details of the programme of training in Opera are available in the Opera Course brochure.



Two scenes from Robert Ward's 'The Crucible' February 1990

## COMPLEMENTARY STUDIES

### Church Music

Patrick Russill MA, Hon ARAM (*Director*)

David Hill MA, FRCO

Martin Neary MA, Hon RAM, Hon FTCL, FRCO

In 1987, the Academy instituted a new Church Music Studies programme – in co-operation with St Marylebone Parish Church and the Royal School of Church Music – as a positive response to the challenges and opportunities presented by today's revised and developing liturgical practices, deepening ecumenical and international contacts and a widening range of musical styles.

The Course – available both for postgraduates and also at undergraduate level – is taken in conjunction with a Principal-study instrument or voice, and is available as an elective for students on any Academy Course. By 1989 students had gone on to five Oxbridge organ scholarships, the assistantship of a major London cathedral and the post of Executive Director of the Royal Canadian College of Organists.

#### Areas of study

Equal emphasis is placed on the development of skills and the understanding needed for their thoughtful and imaginative use. Areas of study include repertoire, vocal technique

and choir conducting, composition and arrangement, liturgy and devotional practice, administration, communication skills and diploma preparation. Services are regularly devised and presented in St Marylebone Church in close collaboration with the church clergy. Visitors to the Course in 1989-90 have included Michael Nicholas, James O'Donnell and Bernadette Farrell (repertoire and resources), Robert Jones (vocal technique), Dr Mary Tanner (ecumenism), Dr Lionel Dakers (administration and communication skills) and clergy – Terence Phipps, Richard McLaren and Paul Ferguson (liturgy) and Alan Luff (hymnody).

#### Professional contacts

Close contacts are maintained with London's cathedrals and major churches; observation of rehearsals and services is a feature of the Course, and many students hold organ scholarships at London churches. A student clerkship in the choir of Westminster Cathedral (the Alec Robertson Memorial Scholarship) has been endowed for a student participating in the Church Music Studies programme and is awarded at the Principal's discretion.



*The Rieger (classical) organ, installed in St Marylebone Church in 1987*



*A working session at the Mary Hare School for the Deaf*

## Music and the Community

Graeme Humphrey ARAM (*Director*)

Margaret Hubicki MBE, FRAM, FRSA (*Consultant*)

The aim of this programme is to enable students to explore the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). Begun in 1977 as a pioneer scheme, it is designed to widen the horizons of students through:

- a) an awareness of the opportunities which exist
- b) a basic knowledge of different illnesses and handicaps which they may encounter and the musical requirements for each group
- c) learning how to encourage the disabled themselves to develop creatively
- d) careful training in presentation: by encouraging a sensitive awareness to the needs of their audience, students learn how to use music as a means of communication in the widest sense, whether it is on the concert platform, in the classroom or on a hospital ward.

Guest speakers have included Margaret Lobo (*St Marylebone Healing Centre*), Sybil Beresford-Pearse LRAM, LGSM (*Director, Nordoff-Robbins Music Therapy*)

Centre), William G Fawkes BA, Dip NCTD (*Mary Hare School for the Deaf*), Pamela Smith BMus (*Disabled Living Foundation*), Sylvia Lindsay LRAM, ARCM, (*Director, Council for Music in Hospitals*) and Robert Hoare ARAM, GRSM, ARCO, (RNIB).

The Music Therapy Unit in the Crypt of nearby St Marylebone Church offers a special opportunity to observe Music Therapy closely and to participate in seminars and discussions. Students may attend work at the Nordoff-Robbins Music Therapy Centre and concerts given by the Council for Music in Hospitals in many different venues. Advice is available on every aspect of music for the sick and the disabled. There is contact with 'Live Music Now', Shape, the Association of Professional Music Therapists in Great Britain, the British Society for Music Therapy, the National Bureau of Handicapped Students, etc.

Further details of the Course are available from the Admissions Officer.

## Alexander Technique

John Hunter

Ilana Machover

Judith Magidov

Dorothea Magonet

Misha Magidov (*Honorary Consultant*)

(*Members of The Society of Teachers of the Alexander Technique*)

The Alexander Technique was established at the start of the century by F M Alexander, who, after many years of research, came to a new understanding of the body in relation to the strains and stresses of the modern world. He evolved a technique by which people could be taught to release unnecessary tensions, change habits acquired

through years of physical misuse, and re-discover the natural ease with which they were born.

It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession. Musicians can be helped through Alexander Technique towards improved stamina and the development of a greater sensitivity, awareness and mental and physical poise.

Students may be considered for individual lessons, which are initially given weekly; subsequently according to progress and need. Student demand is considerable; every effort is made to meet this demand.

### Welfare

The Counsellor provides professional help with any personal problems which may arise during students' attendance at the Academy. On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may be consulted only through the Counsellor.

*Overseas students* are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.

### Recording facilities

Facilities are available to record and video student performances for future study and discussion. Students are also able to study modern recording techniques under the direction of a qualified specialist.

### Platform deportment

Presentation is a most important element in any professional performance. Students who take part in Academy recitals are required to attend a platform rehearsal where a member of staff supervises this essential aspect of concert work.

### Library

The Library has over 120,000 items, and is essentially a many-faceted working collection. It provides supporting materials for Academy courses, and has a large collection of books and sheet music. The Armstrong Room houses the reference collection and has accommodation for quiet study. There are audio facilities, including record/cassette decks and radio, compact discs, LPs, etc. Other facilities

include microfilm/microfiche materials and a reader-printer, a photocopy machine and an electronic keyboard.

The Orchestral Library has about 4,000 sets of orchestral parts, including Sir Henry Wood's Library, presented to the RAM in the 1930s. There is a large choral collection.

The Academy possesses an important collection of manuscripts and early printed editions, some of which are unique: they may be consulted by appointment only. Since May 1987 it has housed a Sullivan Archive presented by Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado* and Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* and *Serenade to Music*. An inter-library loan scheme operated by the British Library gives access to still further resources.

A Handbook is available from the Librarian.

### Careers advice

Frequent sessions are arranged to give advice about the various facets of the music profession as well as promotional, administrative and financial matters.

### Post-student opportunities

Former students of the RAM may apply for a number of annual Fellowships based at the Academy during which they can develop their careers. The Academy promotes a Prizewinners' Concert Series on the South Bank which offers platform opportunities to former students.

### Refectory

The Academy has a students' canteen which is open during the daytime for hot and cold meals and other refreshments.

## RAM STUDENTS' UNION

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union and the Students' Club.

The Students' Union Executive Committee consists of seven elected officers, each with a specific post. These are: President, Treasurer, Vice-President, Social Secretary, Welfare Officer, Publicity Officer, Sports and Societies Secretary, and Charity Secretary. The Executive meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration. The Committee represents the students in various meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings. The RAMSU is affiliated to the NUS, and therefore has access to NUS resources, including free legal advice for all students.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights which are held in the Students' Club, and also holds

Grand Balls in the Summer and Christmas terms when evening dress is worn and members of staff attend. The Union also arranges screening of one or two films each term for a small entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against other London music colleges and occasionally against the London orchestras. There is also a cricket team in the Summer Term, and occasionally tennis matches are arranged against the staff in Regent's Park.

Central to the social life in the Academy is the Students' Club. This is situated in the basement of the Academy, next to the Students' Union Office. The Club exists to provide a bar and a meeting place for the students. Pool, darts and two video games are available in the clubrooms.

The RAMSU Shop sells scarves, T-shirts, sweatshirts, ties and jerseys, bearing the Academy motifs. The telephone number is 071-935 6025.



## Director of the Junior Academy

Jonathan Willcocks MA

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship.

## 'A First String Experience'

Anna Salamonsen (*Violin – Director*)

Wendy Max (*Cello*)

Cecily Mendelssohn (*General Music*)

In 1988 the Academy offered for the first time a non-selective Course for twenty-four six- and seven-year-olds. Using group teaching, the programme addresses three basic areas: instrumental work (in violin or cello); musical games and theory; and ensemble playing. Enquiries should be made via the Junior Academy Office.

## The Junior Academy

This Course (numbering about 170 young musicians) takes place on Saturdays during term. Studies include individual instrumental lessons and classes for supporting work, such as aural training. There are orchestras, chamber-music groups and choir. Composition is encouraged.

Entry is by audition: the average age of entrants is eleven, but there are no rigid limits. Some Local Education Authorities award Exhibitions to pupils in their maintained schools. There are also places for private fee-payers, and some scholarships are available. Older pupils hoping to enter the musical profession are prepared for entrance examinations and interviews for places at music colleges and universities, with extra work in keyboard and aural skills as required.

Application should be made to the Director of the Junior Academy, from whom a detailed Prospectus may be obtained.

## The Intermediate School

A limited number of places is available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise. Intermediate students attend for a half-day a week in term time and tuition is given by Academy professors in Principal study as well as music techniques and general background. An additional practical study (including composition) may be taken if required. The Frederick Grinke Scholarship is offered to an especially talented violinist. Further details are available from the Director of the Junior Academy, who is happy to answer enquiries from prospective applicants and their parents.

## RAM DEVELOPMENT OFFICE

### Chairman of the RAM Foundation

The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

### Director of Development

Peter Shellard BA

In 1986 the Academy launched a major Appeal with the aim of providing funds towards more and better student bursaries; the purchase, renovation and replacement of instruments – particularly pianos as well as for 'early music' and contemporary music (including jazz); and the renovation and development of the building – including a major scheme to refurbish the Academy's major concert hall (the Duke's Hall). The Appeal achieved its target in

early 1989. The RAM Foundation now administers the funds for student bursaries.

The Development Office actively seeks recurrent funds to help underwrite the Academy's exciting educational plans – including sponsorship for new courses, endowments for major teaching posts and finance for all aspects of student welfare and recreation. The Development Office also promotes the Academy both in Britain and abroad, publishes a termly Diary of Events, regular Newsletters and the annual *RAM Magazine* and co-ordinates all fund-raising events.

## FRIENDS OF THE RAM

### Chairman

Philip Feakin

In 1988 an association of Friends of the Academy was established with the aim of involving interested members of the public in our musical and social life. Over 500 supporters have already joined us in this venture, and have benefited by attending special events, receptions and parties while helping the Academy in its life and work. Those interested should apply to the Membership Secretary (tel: 071-935 1665).

## RAM CLUB

The RAM Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The RAM Magazine* is sent to all members. Students are especially welcome. The Club affords them opportunities to meet professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Hon Secretary of the Club, at the Academy.

## BOARD OF DIRECTORS AND GOVERNING BODY

### President

HRH The Princess of Wales

### Directors and Members of the Governing Body

The Lord Swann FRS, Hon FRAM (*Chairman*)

The Lord Armstrong of Ilminster GCB, CVO, MA, Hon FRAM

Robert Carnwath QC

Sam Gordon Clark

Sir Hugh Cubitt CBE, JP, DL, FRICS, Hon FRAM

Jane Glover MA, D Phil, Hon D Mus

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Michael R Hoare

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The Rt Hon Lord Justice Lloyd PC, Hon FRAM

Donald Mitchell MA, PhD

George Nissen CBE

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Andrew Stewart-Roberts

Guy Whalley MA

### Secretary to the Governing Body

John Bliss JP, FCA, FBIM, Hon FRAM, Hon RCM

### Representatives to the Governing Body

*Two Professorial Staff Representatives*

*Two Student Representatives*

*One Administrative Staff Representative*

### Front cover:

*The bust of Sir Henry Wood, a student and professor at the Royal Academy of Music, which makes its annual appearance at the BBC Promenade Concert season in the Albert Hall.*

### Back cover:

*Zakhar Bron, Visiting Professor of Violin Studies, giving a masterclass with Mark Menzies*

*Prospectus designed and produced by Zena Flax*

*Photographs by Suzie E Maeder, except page 13: (far right)*

*Werner Neuemeister, page 25: Hanya Chlala*

*page 27: Clive Totman, page 28: Martin Charles*

*Front and back cover photographs by Hanya Chlala*

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